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AUTHOR Stoeri, David
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ABSTRACT

The guide presents suggestions for enrichment activities emphasizing poetry for gifted and talented intermediate students. Information is arranged according to objectives, entry skills, teacher's approaches, student activities, and resources. The following poetry-related topics are addressed: poetic license; metaphors; poetry charades; "stream-of-consciousness" typography; listen/list (responding to "trigger words" with poetry); onomatopoeia; relationship of poetry, music, and art; reasons for liking or disliking poetry; introduction to writing free verse; theme; use of words from various sources to create a "found poem" metaphor/simile; rhythm; and use of senses. (CL)

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ENRICHED UPPER ELEMENTARY LANGUAGE ARTS UNIT

UNIT AREA: Poetry LEVEL: 5-6

SUBTOPIC: Poetic License DEVELOPER: David Stoeri

OBJECTIVE	ENTRY SKILLS
The student will list choices a poet must make before writing a poem. The student will choose a subject he is inspired by and write a poem with previously discussed choices kept in mind as criteria for evaluation.	Previous use of figures of speech, typography, punctuation.

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TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
Poets arrange words in many different ways in their poems . . This is done for Effect. . It is called POETIC LICENSE. It is also done to place emphasis upon the meaning of a word or the entire poem.	Look at these poems. Can you find metaphors? Do they flow freely? Identify the words? How do they paint pictures? Create atmospheres, rouse our senses?	
Poetry should be written to be seen as well as heard.	Tell us the difference between just setting down facts and creating the facts poetically.	
Be sensitive to meanings and sounds of the words you use. Be aware of how it looks to the reader.	With all these things in mind, create a poem following one of any pattern we have just seen.	
		FOLLOW-UP/EVALUATION
Choices: Should the poem look long and thin or short and stocky? Should it be dense? full of air? space? Does it need punctuation? What kind? How much?		

loneliness
is
a
very
n
a
r
r
o
w
pathway
that
must
be
walked
single
file

the wind buffets
the morning
pulls its strength
through
the sunshine
filters the warmth
pushes
the sand like fog
before it
where leaves collage
the beach
A loosed brown leaf
hobbles
rustling
scratching the way
to the sea
like a giant fiddler
crab returning
to its mother

November's sadness
hovers
in the chimney
It clouds
the windowpane
It slips in
between
the covers on my bed
It stains the mother earth
while I leaf watch
as at a wake
dreading the funeral
of winter
the eclipse of time
when darkness comes
and death takes over

ENRICHED UPPER ELEMENTARY LANGUAGE ARTS UNIT

UNIT AREA: Poetry LEVEL: 5-6

SUBTOPIC: Metaphors DEVELOPER: David Stoeri

OBJECTIVE	ENTRY SKILLS
The student will create new meanings for old concepts using the idea of metaphor.	Previous study and usage of metaphores in writing.

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TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
Write the word for a concept (gravity, e.g.) on the board. Ask students to free-associate words or phrases having to do with gravity - - record. When most ideas are recorded, say, "O.K., now I want the funniest, stupidest, weirdest things you can think of that relate to gravity". When "steam" begins to go out, ask students to invent new words, using parts of earlier words or phrases.	Students will invent new words and phrases by combining different words/ phrases. (See Example)	FOLLOW-UP/EVALUATION

EXAMPLES

Gravity

pull	Newton
heavy	apple
tug	spaceship
lift	rocket
force	landslide
mass	orbit
weight	jump
down	grasp
moon	acceleration
oceantides	earthworm
fall	buick
	mother hubbard

Now start making "bizarre combinations".

applepower
orbitsauce
hubblebee
mountain tide
tugtide
down flower
power-to-the-pushpull
etc. (These are examples of metaphoric combinations.)

ENRICHED UPPER ELEMENTARY LANGUAGE ARTS UNIT

UNIT AREA: Poetry LEVEL: 5-6

SUBTOPIC: Poetry Charades DEVELOPER: David Stoeri

OBJECTIVE	ENTRY SKILLS
The student, after observing several charades performed, will create a poem in reaction to them.	Previous work with complete sentences, and poetic "paring down" of those sentences.

TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
Perform 3 - 5 charades, simple physical gestures, all of which are very mysterious and unidentifiable.	Make sure you write in complete, related sentences.	
Students write down what it makes them think of in complete sentences.	Once you have decided and written what the charades are in a related way, and how they made you feel, use rhythm, figures of speech, and sensory impressions to create your poem.	
While the charades are not related, the sentences written by the class should be; otherwise it gets too fragmentary.		
Tell students to regard the series of charades as a "sort of dance" which they write about, not only what they thought they were, but how the charades made them <u>feel</u>.		FOLLOW-UP/EVALUATION Stress "unleashing" imaginations.
Work on changing sentences into a poem.		

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UNIT AREA: Poetry LEVEL: 5-6

SUBTOPIC: "Stream-of-consciousness" DEVELOPER: Dave Stoeri

OBJECTIVE	ENTRY SKILLS
The student will realize that precise word selection is important in writing poetry.	Familiarity with adjectives, nouns, verbs.

TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
Introduce term "surrealism".	Each student says a word for his or her part of speech - any word that comes to mind.	
Bring in surrealistic paintings for examples (Salvadar Dali, for instance).	One student tapes as the activity moves along.	
Assign the name of one of three parts of speech (adjective, noun, and verb) in that order to each student.	Replaying the tape results in a form of surrealistic poetry (results are really very good if each response genuinely influences the next one).	
		FOLLOW-UP/EVALUATION
		By observing the disastrous results of haphazard choices, the objective is usually accomplished.

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UNIT AREA: Poetry

LEVEL: 5-6

SUBTOPIC: Typography

DEVELOPER: Dave Stoeri

OBJECTIVE	ENTRY SKILLS
The student will answer the questions of if, how and why typography is part of poetry.	Clear idea of definition of "typography".

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TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
Pass out a sample with two sentences on it, each written to emphasize the typography (E.E. Cummings poems are great illustrations of this technique.). Take one of the sentences out of a prose selection, the other from an actual poem.	Students decide which is poetry. Discuss the questions of if, how, why typography is part of poetry. Practice writing some visually expressive lines of their own.	

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FOLLOW-UP/EVALUATION

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UNIT AREA: Poetry LEVEL: 5-6

SUBTOPIC: Listen/Lists DEVELOPER: Dave Stoeri

OBJECTIVE	ENTRY SKILLS
The student will associate interesting/provocative original "trigger words" with first words called to mind and create a poem from it.	Familiarity with adjectives. Experience in writing poetry.

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TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
Have list of "trigger words" read aloud (preferably adjectives).	Jot down each word as it is read.	
Stress putting down first word(s) called to mind as they hear "trigger word".	Also include word(s) that are called to mind from original "trigger word".	
Try to make original word list interesting/ provocative as possible.	Reorganize words into a poem.	
	Simple word like "blue" could evoke anything from a flashing blue light of a sheriff's car to the water in a mountain stream.	
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UNIT AREA: Poetry LEVEL: 5-6

SUBTOPIC: Onomatopoeia DEVELOPER: Dave Stoeri

OBJECTIVE	ENTRY SKILLS
To help students get more use out of descriptive words.	Use of Thesaurus. Understanding of term "onomatopoeia". Can identify and use adjectives and verbs in their writing.

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TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
Give examples of words with built-in sounds (grumble, clink, lumber, plop, splash). Use records featuring musical instruments that imitate non-musical sounds.	Students will listen to the music and write what they hear. Discuss results. Begin own lists of words with "built-in sounds".	FOLLOW-UP/EVALUATION

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UNIT AREA: Poetry LEVEL: 5-6

SUBTOPIC: Relationship Between Poetry, Music, Art DEVELOPER: Dave Stoeri

OBJECTIVE	ENTRY SKILLS
To demonstrate the relationship between poetry, music and art.	Experience in writing and reading poetry in general.

TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
Explain that the first poetry was always sung. Pick appropriate poems that could be chanted or sung to a popular or made-up tune. Pick a particular poem and decide on mood of poem. Present paintings, recordings that express the same mood as that poem. Call attention to certain aspects of painting that are also conveyed by selected music or an appropriate quotation from its poem.	Students will write down/draw similarities in design (repeated motifs), breaks in design for variety. Explore through writing/drawing/discussion such things as space, form, words, sounds as dominant impressions in the poem/painting/symphony.	Use Frost, Grandma Moses, Mozart, Beethoven, Ravel, Norman Rockwell, Vaughn Williams. FOLLOW-UP/EVALUATION

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UNIT AREA: Poetry LEVEL: 5-6

SUBTOPIC: Like/Dislike Lists DEVELOPER: Dave Stoeri

OBJECTIVE	ENTRY SKILLS
The student will list all reasons for disliking and/or liking poetry.	Basic understanding of poetry.

TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
Ask each student who dislikes poetry to list all reasons for feeling this way. Ask others to list reasons why they like poetry.	Discuss/compare. Possibly write a poem on the joys or sorrows of writing a poem.	FOLLOW-UP/EVALUATION

ENRICHED UPPER ELEMENTARY LANGUAGE ARTS UNIT

UNIT AREA: Poetry LEVEL: 5-6

SUBTOPIC: Beginning To Write Free Verse DEVELOPER: David Stoeri

OBJECTIVE	ENTRY SKILLS
The student will experiment with aspects of free verse with resultant attempt at writing a free verse poem.	Knowledge of - rhythm - figures of speech - sensory images. Entries made in an on-going journal of sensory images, appeals, figures of speech, rhythms, and the like.

TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
Use journal of sensory appeal, rhythm, figures of speech, etc. to pick some of what you've written as a start for putting aspects of free verse in your journal together to create a poem(s).	Choose one of your ideas as a start: it could be a figure of speech or an unusual rhythm you would like to try out. Work up these ideas into a poem. When you finish, ask yourself these questions: - Are the lines divided in the best places? Do they help create an interesting rhythm? - Are the figures of speech fresh and accurate? - Are there enough sensory appeals?	FOLLOW-UP/EVALUATION Re-write, experiment, play with words.

ENRICHED UPPER ELEMENTARY LANGUAGE ARTS UNIT

UNIT AREA: Poetry

LEVEL: 5-6

SUBTOPIC: Theme

DEVELOPER: David Stoeri

OBJECTIVE	ENTRY SKILLS
The student will pick a specific theme to write a poem on and then try writing one.	Understanding of concept "theme". Previous attempts at poetry.

TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
Discuss themes of poetry: nature, war, love, age, youth, joy, death, poverty, the past, the future. . .	Pick a theme that interests you and try writing a poem about it.	
Share examples of how each generation reacts to these themes in its own voice (e.g. Spring: Wordsworth, Cummings, Tennyson and Denise Levertov have written about war, but with different voices).	You could approach it from a different slant - write a poem taking "the other side".	
Point out that not all thematic poems <u>have</u> to be "very, very serious".	Above all, don't try to write like any other poet - look for your own voice, your own particular slant on a theme.	
		FOLLOW-UP/EVALUATION

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UNIT AREA: Poetry LEVEL: 5-6

SUBTOPIC: "Found Poems" DEVELOPER: David Stoeri

OBJECTIVE	ENTRY SKILLS
The student will use words from various sources to create a found poem.	Study of how word placement in poetry is important.

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TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
Discuss how words in poetry seem to fall together in a special way. They stand out. Suggest shuffling words around, repeating some words, a title, etc.	Student will use/cut out copy from ads, cereal boxes, insurance policies, etc. and "free form" them into a poem. Discuss focus of the poem together. (See Example)	FOLLOW-UP/EVALUATION Re-write? What is the theme?

EXAMPLES

Example of "Found Poem"

Famous
carry-on
flight
bag

holds
one
or
two
suits
wrinkle-free
on
a steel
hanger

just
about
everything
you
need
on
your
next
trip
to
anywhere

Famous
carry-on
flight
bag

just
about
everything
you
need
on
your
next
trip
to
anywhere

ENRICHED UPPER ELEMENTARY LANGUAGE ARTS UNIT

UNIT AREA: Poetry

LEVEL: 5-6

SUBTOPIC: Metaphor/Simile

DEVELOPER: David Stoeri

OBJECTIVE	ENTRY SKILLS
The student will discern that verse makes greater use of figures of speech.	Understanding of how figures of speech function in poetry.

TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
Explain good verse is like concentrated orange juice - the water has been squeezed out. Only the essence is left. If the poem is good, it is somehow thicker, denser, more tightly packed with meaning than most prose. This is mainly because verse makes greater use of figures of speech - especially of metaphor/simile. Read this poem. It shows on a small scale how metaphor packs extra meaning into the fewest possible words. Explain that a good metaphor/simile is the discovery of similarities between things that are basically different.	Try writing some metaphors/similes based on the following descriptions: - Umbrellas popping out during a sudden downpour. - A friend who bursts angrily into your room. - A green VW with pink/yellow daisies pasted on it. - A lightning rod on a house. - A skyscraper, the top of which is lost in fog. - A thin old woman in a ragged dress. See Example.	FOLLOW-UP/EVALUATION Don't be overly concerned about distinction between metaphor/simile.

EXAMPLES

This poem shows on a small scale how metaphor can pack extra meaning into the fewest possible words:

TORTOISE

Time-worn
A walking stone
He waits for tomorrow
While pondering the changing world
Watching

- - Ken Lohmann

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ENRICHED UPPER ELEMENTARY LANGUAGE ARTS UNIT

UNIT AREA: Poetry LEVEL: 5-6

SUBTOPIC: Showing Rhythm DEVELOPER: David Stoeri

OBJECTIVE	ENTRY SKILLS
The student will develop a sense of the rhythm of words by playing around with them.	Knowledge of difference between prose/poetry.

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TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
Discuss definition of rhythm. Read poems of your choice that let one hear the rhythm, the lilt, the swing. See Example.	Divide the lines of this poem which has been re-written as prose. Williams divided his lines after day, cat, box, it, yard, escaped, and fire. Do you prefer some of your divisions? Why or why not? See Example.	

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FOLLOW-UP/EVALUATION
Stress there are no mechanical rules for applying your feel for rhythm.

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EXAMPLES

SHOWING RHYTHM

WORDS ON A WINDY DAY

Airing out the clothes,
the odor of mothballs
driving me inside,

I watch in wonder
as the wind fills
the trouserlegs and sweaters,

whips them light and dark.
In that frayed coat
I courted her a year.

In that old jacket
married her, then brushed
her tears off with a sleeve.

The wind blows through them,
tosses them about,
these mildewed ghosts of love

that life, for lack of something
simple as a clothespin,
let fall, one by one.

-- Lucien Stryk

EXAMPLES

The following poem has been re-written as prose. Try your hand at dividing the lines.

It was an icy day, we buried the cat, then took her box and set a match to it in the back yard. Those fleas that escaped earth and fire died by the cold.

- - William Carlos Williams

ENRICHED UPPER ELEMENTARY LANGUAGE ARTS UNIT

UNIT AREA: Poetry LEVEL: 5-6

SUBTOPIC: Using Our Senses DEVELOPER: David Stoeri

OBJECTIVE	ENTRY SKILLS
Student will apply written sensory lines to the days of the week.	Knowledge of five senses.

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TEACHER'S APPROACHES	STUDENT ACTIVITIES	RESOURCES
ist five senses.	Write down a color you associate with each day of the week.	
iscuss importance of detail, imagery.	Write a sound you associate with each day of the week.	
	Touching equates with feeling; write how you <u>feel</u> <u>inside</u> about each day of the week.	
	Stretch the definitions of smelling and fasting, also. . write how you think each day tastes/smells. e.g. Maybe Mondays are laundry days or Fridays are fish fry eat out night.	FOLLOW-UP/EVALUATION

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